THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

1981 **Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F.** **ADMISSION: $2.50 FREE COFFEE** For information call 586-8486.

THURSDAY, JANUARY 8

The Films of Fred Worden

FRED WORDEN IN PERSON

Fred Worden is a young filmmaker from Colorado whose films have been featured here several times in the past including the Ann Arbor Film Festival tour. Worden has made the following statement concerning his films:

"... These films are premised on a sort of reversal of the inherited notion of perception as a lesser, lower order function to conception. Seeing and thinking are not taken to be fundamentally distinct processes, but rather aspects of intelligence which are lured into a particular convergence by the force of motion pictures." Our program will consist of the following films:

FOUR FRAMES (1975) 12 min.
VUDOO (1978) 17 min.
PANOVISION (1979) 20 min.
TERRIFIC MEASURES (1980) 10 min.
ONE-O-ONE (1980)

FRIDAY, JANUARY 9

Open Screening

Bring Your Own

SUNDAY, JANUARY 11

Cinematheque 20th Anniversary

AVANT GARDE HUMOR:
Connor, Nelson, Grooms , Kuchar & LYE

Presented here are four enduring classics of film humor from the avant-garde.

A MOVIE (1958) 12 min. by Bruce Conner
BLEU SHUT (1970) 33 min. by Robert Nelson
FAT FEET (1966) 20 min. by Red Grooms
A REASON TO LIVE (1978) 30 min. by George Kuchar
extra added attraction! The west coast premieres of three films by Len Lye completed just before his death earlier this year:
PARTICLES IN SPACE, FREE RADICALS and COLOR CRY.

Jack Smith in the B's THE TRAP DOOR

THURSDAY, JANUARY 15

THE TRAP DOOR

by Beth & Scott B

THE TRAP DOOR (1980) 70 min. by Beth & Scott B starring John Ahearn, Jack Smith, Bill Rice and Marcia Resnick, with music by the B's & Bob Mason.

"The latest opus by super-8 filmmakers Beth & Scott B doesn't have the overt violence of their previous outings, but it's a similar rondo of hapless victims and capricious authorities - a bleak comedy with a menacing backbeat...
J. Hoberman, Village Voice

Also by the B's LETTERS TO DAD (1979) 15 min. - Based on excerpts of letters written to Reverend Jim Jones, Jonestown Gyana, 1978.

also: LOUDER, FASTER SHORTER (1979) by Mindaugus Bagdon with The Sleepers, Mutants, Dils, The Avengers & UXA performed at the Fab Mab.

FRIDAY, JANUARY 16

Films by S.F. Art Institute Alumni

The Cinematheque in co-operation with the San Francisco Art Institute presents a program of recent films by past graduates of the Art Institute. Our program will consist of the following:

DAN'S MOTEL by Jerry Barrish
PHANTASY by Vincent Collins
COMMON LOSS by Doug Haynes
TRACES by Barbara Linkevitch
PERIODIC VIBRATIONS IN AN ELASTIC MEDIUM by Janis Lipzin
FOG by Mark McGowan & Jacquelin McGowan
LONESOME COWBOY , SMALL EVENTS & ETERNAL FLAME by Toney Merritt
BEHEMOTH by Joel Singer
DUB FILM by Doug Wendt

SUNDAY, JANUARY 18

EXIT SUNSET BOULEVARD

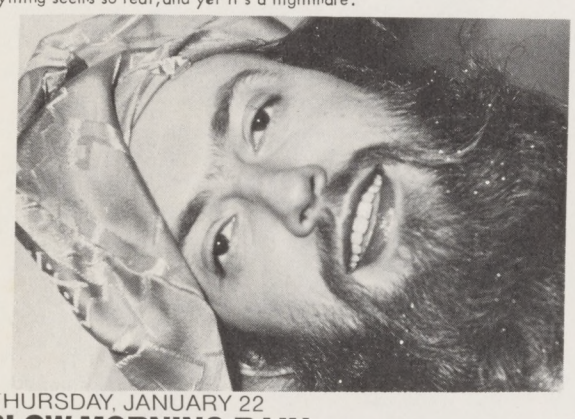
BASTIAN CLEVÉ IN PERSON

Bastian Cleve is a German filmmaker living in Los Angeles who is in San Francisco for the Northern California premiere of EXIT SUNSET BOULEVARD. He has had three previous one-man shows here at the Cinematheque. Earlier this year when it premiered at the Berlin Film Festival, Variety had this to say :

"EXIT SUNSET BOULEVARD deals with a German citizen arriving in the city to claim an inheritance of a few thousand dollars that also involves property in the desert. The American Way of Life overpowers him, however, and he simply flips out when he reaches an identity crisis. First he pays a visit to Elke Sommer in her villa-cum-swimming-pool, then he flirts with a black woman he meets on roller s ates (who rejects his pawing on an oceanside beach), and finally puts in a long-distance call with quarters from Death Valley while on a rented-car outing to say he can't come home again.

"The irony is that such things happen to hard-working, middle-class Europeans when they finally reach their dream land in the California sun, as Bastian Cleve undoubtedly knows as a German presently living and working in Los Angeles. This gives the film a realistic edge.

"The other aspect is the optical printing process Cleve uses to blur the edges of the images as though the eye were catching the movements of people in space and slow-motion. The effect is a kind of restless dream world that comes after eating too much herring and icecream with pickles as desert. Everything seems so real, and yet it's a nightmare."



William Moritz photo: Harry Frazier

THURSDAY, JANUARY 22

SLOW MORNING RAIN

with BILL MORITZ

SLOW MORNING RAIN (30 min.) "...is a joyous cinematic translation of a neoplastic healing ceremony performed in modern times. The film is a richly woven tapestry of life's experiences. The stunning imagery synthesizes a myriad of cultures, traditions and hypnagogic symbols, which all evoke a sensual yet holy celebration of life.

"In addition to its more mystical components, the film celebrates a Shetland sheepdog, nude men frolicking as the Three Graces, the late actor Will Geer, children playing and many prominent experimental filmmakers such as Pat O'Neil. The superb music is by Robert Curtis & Tony Selvage."
-Linda Gross, L.A. Times

Also: JOHN RECHY- a film portrait (1973) , GERTRUDE STEIN FILM (1969)

SUNDAY, JANUARY 25

Cinematheque 20th Anniversary

A BRAKHAGE Miscellany

23RD PSALM BRANCH I&II (1966) 60 min. (new 16mm version)
In the mid-sixties, during the height of the anti-Viet Nam war protests, Brakhage wanted to deal with the subject of war in purely visual terms so he took hours of 8mm WWII & concentration camp footage extracting only what was for him the most memorable imagery and edited it with footage of family and friends. What we have is the strongest statement on war yet made by an independent filmmaker.
WESTERN HISTORY (1971) 8 min.
THE RIDDLE OF LUMEN (1972) 17 min.

THURSDAY, JANUARY 29

east coast films

Curated by CHARLES WRIGHT

This program of recent East-coast films was curated by ex-Cinematheque programmer, Charles Wright, now living in New York City:

OBLIVION by Tom Chomont - "...one of the few truly erotic works in cinema." J.J. Murphy

24 EGGS by Helene Kaplan - Putting all my eggs in one basket, I count my chickens before they're hatched. Later I realize I can't make omelette with out breaking egg. - H.K.

SORTED DETAILS by Charles Wright -Shared shape, color, and/or move ment link these fragments of urban landscape. - C.K.

THE PASSAGE OF THE BRIDE by Phil Solomon
SHE/VA by Margie Keller
CIRCUS RIDERS by Martha Haslanger
BIG STICK by Saul Levine
RENEE IS WONDERFUL by Dan Barnett

SUNDAY, FEBRUARY 1

Cinematheque 20th Anniversary

The films of RUDY BURCKHARDT

Our program will consist of the following films spanning the last 25 years in the career of one of the cinema's greatest masters:

UNDER THE BROOKLYN BRIDGE (1955) 15 min.
THE AVIARY (1954) 5 min. (colaboration with Joseph Cornell
SUMMER (1970) 15 min.
INSIDE DOPE (1971) 33 min.
SQUARE TIMES (1974) 7 min.

THURSDAY, FEBRUARY 5

The Films of Tim Kennedy

TIM KENNEDY IN PERSON

Tim Kennedy is one of San Francisco's most innovative visionary filmmakers. Each film is a highly concentrated gem of filmic energy exploiting the finer possibilities of cinema. His predecessors are the likes of Ken Jacobs and Ernie Gehr from whom he learned his language. He is no immitator however, he has conquered new territory and has continued to explore it, working specifically with light, movement and the film grain - all the basics handled with elegance and youthful energy. Kennedy will present the following films:

THE BUS BY THE RIVER (1976) 4 min.
VANISHING ENDS (1978) 12 min.
SUSPENDED ANIMATION (1980) 14 min.
SILHOUETTES (1979) 14 min.

"Feel yourself in an invisible mesh of light & shadow - see a film program in search of an audience." - Sky Baby

FRIDAY, FEBRUARY 6

Open Screening

Bring Your Own

Howard Guttenplan Photo: Bruce Meisler

SUNDAY, FEBRUARY 8

Film Diarys

HOWARD GUTTENPLAN IN PERSON

Howard Guttenplan is director of the Millenium Film Workshop in N.Y. City. He is also one of the leading filmmakers in the genre of diaristic cinema. Of his films Bob Cowan in Take One has written:

"...His films cannot be classified as documentary either, for they contain a strong concern for texture and color that supercedes any mere recording of the external world. ...The people walking by seem almost choreographed. They create patterns for the eye to the same extent as the inanimate objects do. Rich densities of color-contrasts are placed adjacant to each other. ... He creates a visual flow of rich impressions of singular intensity. There are always surprises. Is it a blue sky, or merely a small blue patch of color on a wall? ... After viewing an entire program, one comes away not with memories of specific locations where the shooting was done, but rather with the feeling that one has experienced a journey through the mind's eye." Howard Guttenplan will present the following film diaries:

EUROPEAN DIARY '78 (1979) 13 min. 16mm
EUROPEAN DIARY '79 (1980) 17 min. 16mm
SAN FRANCISCO DIARY '79 (1980) 9 min. 16mm
CARACAS DIARY '78 (1979) S8 sound 20 min.
EUROPEAN DIARY '79 (part two) (1980) S8 sound 25 min.

THURSDAY, FEBRUARY 12

LOADS & Other Films

CURT McDOWELL IN PERSON

Tonight features the San Francisco premier of Curt McDowell's most recent film LOADS. "Whitmanesque pansexuality" is term used by David Ehernstein in the L.A. Hearld Examiner to describe the films of Curt McDowell. In a recent review of LOADS, Ehrenstein has written the following:

"San Francisco-based filmmaker Curt McDowell has always been a pioneer in sexual frankness, but his new film, LOADS goes far beyond his earlier all-out efforts and puts such big-time dabblers in eroticism as Bernardo Bertolucci and Nagisa Oshima, decidedly in the shade.

"Leaving, as the saying goes, nothing to the imagination, the film details McDowell's successful seductions of otherwise heterosexual men in a Greatest Hits/diary/big-game trophy style. The film's real interest, however, revolves around the curiously elusive form McDowell has given to his let-it-all-hang-out material. By a complex interweaving of individual sequences, and a halting narration that seems on the verge of explaining more than it intends, McDowell upsets accepted notions of both filmmaking intent and spectator access. The film may be explicit on one level, but on another it's very cagy, for McDowell systematically refuses to allow the viewer a means to position himself in relation to what's on the screen. We're voyeurs kept -- to our discomforted surprise -- at arms length.

"The easily offended are of course advised to avoid such sexcapades. But if homoerotic shenanigans don't faze you -- or even actively interest you -- LOADS offers a (needless to say) unique experience."

Our program will include the following films by Curt McDowell:

CONFESSIONS (16 min.)
WIENERS & BUNS MUSICAL (16 min.)
RONNIE (7 min.)
NUDES (A SKETCHBOOK) (30 min.)
LOADS (1980) 22 min.

SUNDAY, FEBRUARY 15

Chris Welsby: Recent Films

CHRIS WELSBY IN PERSON

British filmmaker Chris Welsby returns to the Bay-Area with screenings of his two recently completed films:
SEA/SHORE (1979)
ESTUARY (1980)

Curt McDowell photo: Anita Monga

THURSDAY, FEBRUARY 19

LUCKY LANDLORDISM OF LOBSTER LAGOON

with JACK SMITH IN PERSON

The Cinematheque is happy to announce the presence for the first time ever of Jack Smith, Exotic Theatrical Genius and maker of the film classic , FLAMING CREATURES. Of his most recent film, Smith has this to say:

"Let art continue to be entertaining, excapist, stunning, naturalistic, and glamorous - but let it also be loaded with information worked into the vapid plots of movies, for instance. Each one would be a more or less complete exposition of one subject or another. Thus you would have Tony Curtis and Janet Leigh busily making yogurt; Humphrey Bogart struggling to introduce a basic civil law course into public schools; infants being given to the old in homes for the aged by Ginger Rogers; donut shaped dwellings with sunlight pouring into central patios for all, designed by Gary Cooper; soft, clear plastic bubble cars with hooks that attach to monorails built by Charlton Heston that pass over the Free Paradise of abandoned objects in the center and where Maria Montez and Johnny Weismuller would labour to dissolve all national boundaries and release the prisoners of Uranus. But the stairway to socialism is blocked up by the Yvonne de Carlo Tabernacle Choir waiving bloody palm branches and waiting to sing the "Hymn to the Sun" by Irving Berlin. This is the rented moment of EXOTIC LANDLORDISM OF PREHISTORIC CAPITALISM OF TABU."

SUNDAY, FEBRUARY 22

QUILTS IN WOMEN'S LIVES

PAT FERRERO IN PERSON

QUILTS IN WOMEN'S LIVES by San Francisco filmmaker, Pat Ferrero, is a 28-minute documentary about traditional quiltmakers. Seven women, among them a California Mennonite, a black Mississippian, and a Bulgarian immigrant talk about their art and the influences on it. They describe the inspirations for their work -- family tradition, the joy of the creative process, and the challenge of design -- and how it has become a part of their daily lives.

THEY ARE THEIR OWN GIFTS by Lucille Rhodes & Margaret Murphy consists of three portraits of women artists: poet Muriel Rukeyser, painter Alice Neel and choreoographer Anna Sokolow. "...The agelessness of these active women serves as an inspiration to us all and makes of this film a classic."
- William Sloan, editor - Film Library Quarterly

THURSDAY, FEBRUARY 26

Barbara Hammer: Recent Films

BARBARA HAMMER IN PERSON

San Francisco's most vocal and prolific feminist filmmaker returns to the Cinematheque with four premiers & a selection of her earlier work. Our program is as followes:

OUR TRIP (1980)- Animation/pixilation of a backpack trip on the Inca Trail in Peru to Machu Piccu by Corky Wick & myself.

AREQUIPA (1981) - The convent in Peru, an all woman society of the inner life where windows looked into windows, passageways let to interior courtyards, and never the street was seen. What did the young woman who walked from Bolivia to the coast of Peru carrying a wooden cross see after she was admitted to the Arequipa Convent? Windows of the soul.

MACHU PICCU (1981) - A climb to the highest elevation, The Temple of the Moon, where I asked for a vision and saw women hanging on scaffolding sculpting a giant female statue and the words came that it is not the woman who is heroic but the work itself. Heroic or not, here's the rock upon rock, shot upon shot, work: Machu Piccu.

PICTURE FOR BARBARA (1981) A new friend. A new film. Transcontinent: Oakland to Plainfield, Vermont. Transpersonal: my house to yours. The fall leaves turned as our spirits transformed. Won't you come visit me?

also: DOUBLE STRENGTH (1978)
AVAILABLE SPACE (1978)
HAIRCUT (1978)

form OUR TRIP by Barbara Hammer

SUNDAY, MARCH 1

Paul Winkler: Recent Films

PAUL WINKLER IN PERSON

Paul Winkler is a German-born filmmaker now living in Australia where he has been making films since 1964. His films have been featured on several Ann Arbor film festival programs and this is his third one-man show at the Cinematheque. Of his work, William Boddy in the Downtown Review, has written:

"...the recent films share a sensibility and single stylistic project. More rigorously than any other recent work in the avant garde, these films explore the in-camera possibilities of split screen , multiple exposures, and pixilation (or single frame exposures). Eschewing the optical printer and other post-production optical effects. Winkler has created some very striking and elegant visual pieces."

Winkler Will present the following films:

BONDI (15 min.)
WINDOW (3 min.)
CARS (15 min.)
TAYLOR SQUARE (19 min.)
SYDNEY BUSH (14 min.)
URBAN SPACES (27 min.)

THURSDAY, MARCH 5-SATURDAY, MARCH 7

The 3rd Annual S.F. Art Institute Film Festival

In conjunction with the San Francisco Art Institute's film department we present the most comprehensive film festivel in the west which deals exclusively with independent personal and avant-garde cinema. For details call 771-7020.

This program is supported in part by grants from the San Francisco Hotel Tax fund, the California Arts Council and the National Endowment for the Arts, a Federal Agency.

To recieve our posters in the mail, send your name address & Zip code to: Cinematheque mailing list/Foundation for Art in Cinema 339 Head st San Francisco, CA 94132

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